

# CLEVELAND ART



## COVER

**Shangri-La Pink** 2012.

Takashi Murakami. Acrylic on canvas on aluminum frame; 200 x 200 cm.

© 2012 Takashi Murakami / Kaikai Kiki Co. Ltd. All rights reserved

Dear Members,

The year is off to an exciting start, and I could not be more thrilled to share with you the fantastic slate of exhibitions, programs, events, and more happening this spring at the Cleveland Museum of Art.

We are delighted to announce a major exhibition in May, *Takashi Murakami: Stepping on the Tail of a Rainbow*, which takes place in the Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery, as well as in the Ames Family Atrium. Murakami is one of the most widely recognized artists working today. The exhibition includes paintings, sculpture, wallpaper, and immersive installations in the artist's distinctive, exuberant style. The works in the exhibition explore globalization, postwar Japan, and pop culture, and they are an incredible complement to the museum's historical collection of works from Japan, often regarded as one of the finest in the United States.

In late March, we open *Karamu Artists Inc.: Printmaking, Race, and Community*. Although Karamu House is noted today primarily for its theater program, beginning in the 1930s, the institution housed a printmaking workshop where artists and community members alike—including a young Langston Hughes—could experiment. The exhibition presents more than 50 prints created by the group's members, including works from the museum's collection as well as important loans from local and national institutions. It is accompanied by a beautifully illustrated catalogue featuring essays by leading scholars of Black American art.

The groundbreaking exhibition *Picasso and Paper* closes on March 23, and I encourage you, our members, to join us for a final visit before the exhibition comes to an end. The show is extraordinary, and it represents a unique opportunity to see and spend time with nearly 300 works spanning the entire career of one of the most important artists of all time.

A visit to the CMA in the spring also offers a chance to enjoy the Fine Arts Garden and the cherry blossoms around the lagoon. This issue explores three notable sculptures on the grounds, which you can find using the new tour map available at the KeyBank Welcome Center in the Ames Family Atrium. And this year we are bringing the outdoors inside, taking as our point of departure for this year's members party the garden's beloved sculptural ensemble *Twelve Signs of the Zodiac*. The party takes place in the Ames Family Atrium in late March, and I hope to see you all there.

With my gratitude and every good wish,



William M. Griswold  
Director and President



**Takashi Murakami**

Stepping on the Tail of a Rainbow



**Karamu Artists Inc.**

Groundbreaking Black Printmakers in Cleveland



**Collective Behavior**

Shahzia Sikander's Reanimation of South Asian Visual Histories



**Exhibition Listing and Calendar**

Plan Your Next Visit



**A Historic Gift for Conservation**

A Conversation with Dean Yoder on the Recent Endowments



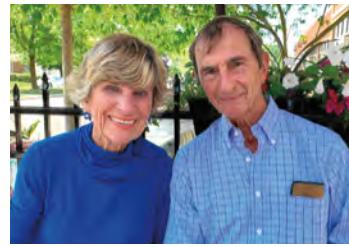
**Encounter the Grounds Anew**

Interpretation and Conservation's Updated Outdoor Map



**KeyBank Supports Education**

A Commitment to Lifelong Learning Through the Arts



**Newly Renovated Lobby Spaces**

The Jane and Jon Outcalt Family Concourse Extends the CMA's Welcome



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**Robust Support for Performing Arts**

Recognizing Paul and Suzanne Westlake and an Interview with the Jerusalem Quartet

# Takashi Murakami

## Stepping on the Tail of a Rainbow

**Emily Liebert**

Lauren Rich Fine Curator of  
Contemporary Art

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### EXHIBITION

#### Takashi Murakami: Stepping on the Tail of a Rainbow

May 25–September 7,  
2025

The Kelvin and Eleanor  
Smith Foundation  
Exhibition Hall and Gallery

This exhibition is presented by  
Akron Children's.



Generous support is provided by  
the Gottlob family in loving memory  
of Milford Gottlob, MD. Additional  
support is provided by Mrs. Vicia R.  
Beechler, Gries Financial Partners,  
and Frank and Fran Porter.

#### Takashi Murakami



SHIN SUZUKI © TAKASHI MURAKAMI / KAIIKAI KIKI CO. LTD. ALL RIGHTS RESERVED

The Cleveland Museum of Art looks forward to welcoming visitors to *Takashi Murakami: Stepping on the Tail of a Rainbow* this May. Originating at the Broad in Los Angeles, this exhibition is re-imagined in an expanded form for the CMA.

Having emerged in the 1990s, Takashi Murakami (Japanese, born 1962) has become one of the most popular artists working today through his dynamic integration of fine and commercial art. He is known for his pantheon of vividly colorful characters inspired by Japanese anime and manga, as well as his creation of the Superflat artistic movement, which refers to flattened forms found across many historical eras in Japanese

art against the backdrop of Japan and the United States's interconnected economies after World War II. In addition to his own art practice, Murakami has participated in numerous collaborative projects with artists, designers, and brands, including Virgil Abloh, Louis Vuitton, and Pharrell Williams.

Occupying the Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery as well as other locations throughout the CMA, *Takashi Murakami* is filled with paintings and sculptures that pulsate with color, sheen, and vibrant energy. At stake, however, is darker content, for Murakami created the works in this exhibition in response to three historical crises: the atomic bombings of



**Tan Tan Bo, aka Gerotan:  
Scorched by the Blaze  
in the Purgatory of  
Knowledge** 2018. Takashi  
Murakami. Acrylic on  
canvas mounted on board;  
300 x 450.1 cm. © 2018  
Takashi Murakami / Kaikai  
Kiki Co. Ltd. All rights  
reserved

Hiroshima and Nagasaki by the United States in 1945 during World War II; the Tōhoku earthquake and tsunami on March 11, 2011, which also caused the Fukushima Daiichi nuclear accident; and the COVID-19 pandemic, which began in 2019. The works on view consider the impact of trauma on individuals, manifested not only through grief but also through an outpouring of creativity, religious fervor, and obsession with a parallel universe found in the digital realm. As Murakami explains, “I believe we artists are . . . in the position to provide salvation for the mind and heart.”<sup>1</sup>

Murakami’s work also has connections to historical Japanese art and architecture, which

he mines to support his contemporary vision. This is vivid in the Ames Family Atrium, where Murakami creates a site-specific re-creation of the Yumedono—or Hall of Dreams—from the Horyuji Temple complex in Nara. This impressive octagonal building is a monument to Shōtoku Taishi, a central figure in Japanese history, religion, and culture. In Nara, Yumedono houses the Kuse Kannon, a statue honoring Shōtoku, which is believed to have the power to save people from suffering. In Cleveland, visitors are able to enter Murakami’s rendering of Yumedono to experience four new paintings by the artist that the structure was designed to house.



**The World of Sphere**

2003. Takashi Murakami.  
Wood, silk, acid dye, and  
foil; 527 .1 x 237.2 cm.  
© 2003 Takashi  
Murakami / Kaikai Kiki Co.  
Ltd. All rights reserved





**Hustle 'n' Punch by  
Kaikai and Kiki** 2009.  
Takashi Murakami.  
Acrylic and platinum leaf  
on canvas mounted on  
aluminum frame; 300 x 608  
x 5 cm. © 2009 Takashi  
Murakami / Kaikai Kiki  
Co. Ltd. All rights reserved.  
Courtesy of the Broad

Another spectacular work that draws on art history and is featured in this exhibition is Murakami's *100 Arhats* (2013). This monumental painting, measuring more than 9 by 32 feet, is inspired by the ubiquitous representation of arhats—or Buddhist saints—in historical Asian art. In his painting, Murakami reimagines the themes,

narratives, and characters that have driven this pictorial tradition, creating a new visual world that is a compelling reflection on the present. *Takashi Murakami* illuminates the power of contemporary art to help us interpret the world we inhabit as it reflects on the history that precedes our moment in time.

<sup>1</sup>Takashi Murakami (@takashipom),  
Instagram, March 30 and April 2, 2020.  
Cited in Ed Schad, "Arhats at the Gate  
of the Metaverse," in *Takashi Murakami:  
Stepping on the Tail of a Rainbow* (The  
Broad; Kaikai Kiki Co. Ltd., 2022), 12.

# Karamu Artists Inc.

## Groundbreaking Black Printmakers in Cleveland

### Britany Salsbury

Curator of Prints and Drawings

### Erin Benay

Associate Professor of Art History, Distinguished Scholar in the Public Humanities, Case Western Reserve University

### EXHIBITION

#### Karamu Artists Inc.: Printmaking, Race, and Community

March 23–August 17, 2025

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

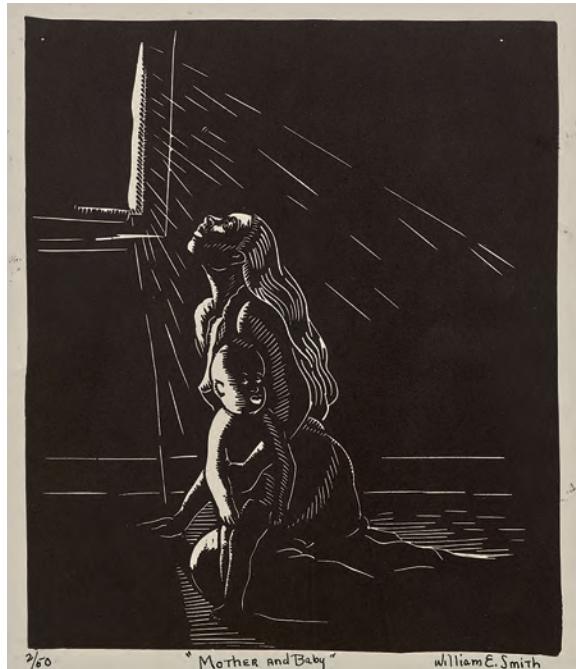
This exhibition is made possible with support from the M. E. and F. J. Callahan Foundation, the Malcolm E. Kenney Curatorial Research Fund, and Anne T. and Donald F. Palmer.

### Mother and Baby

c. 1937. William E. Smith (American, 1913–1997). Linocut; sheet: 27.1 x 25.5 cm. Gift of the Print Club of Cleveland, 1937.83. © Estate of William E. Smith, courtesy of Susan Teller Gallery, New York

Karamu House in Cleveland has been recognized worldwide as one of the most influential Black theaters in the country since its founding in 1915. Less known today is the groundbreaking role that printmaking played at Karamu beginning in the 1930s. At the time, the institution was home to a graphic arts workshop where artists and community members alike, including a young Langston Hughes, could experiment and reconsider what art making could be.

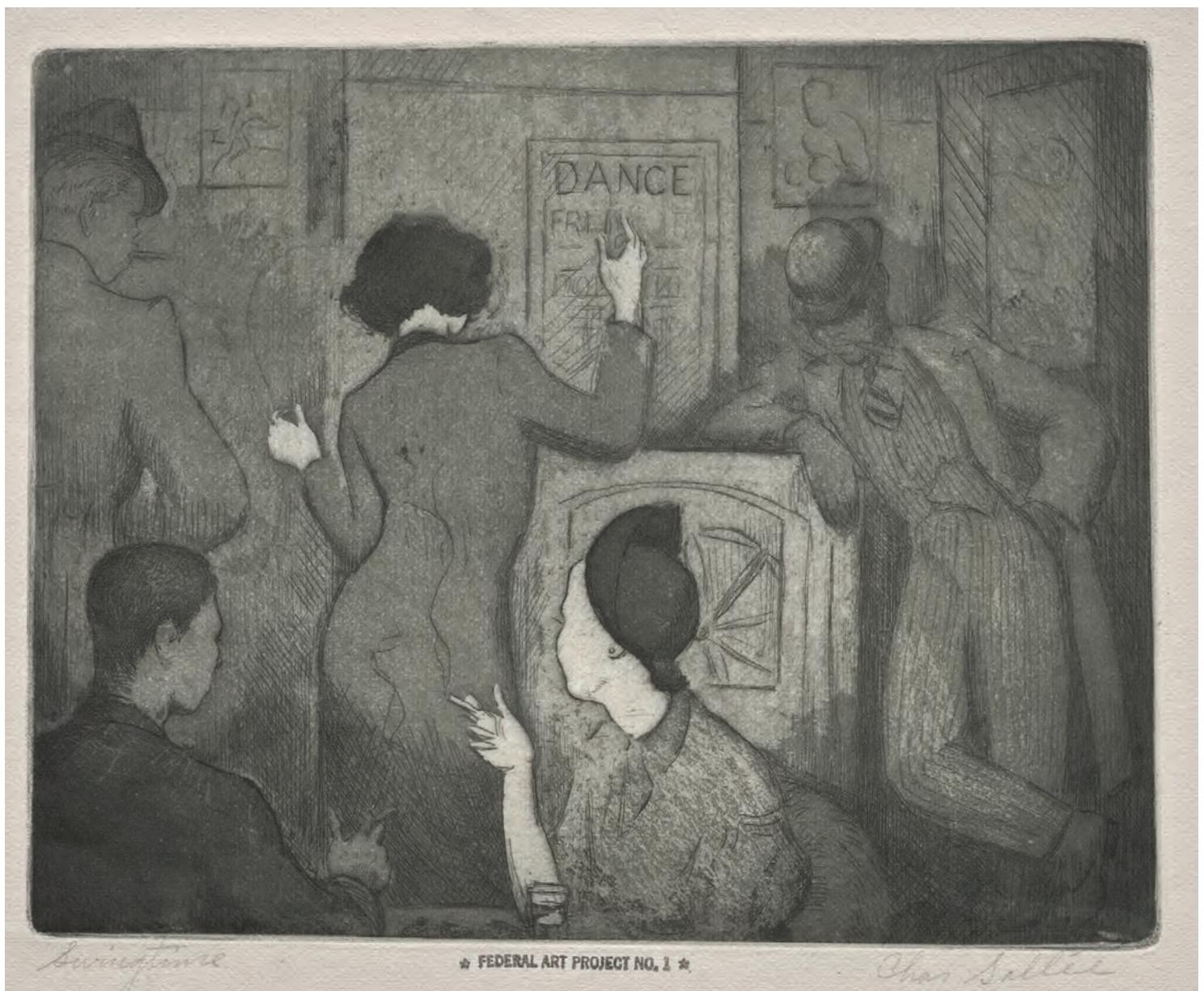
The artists who worked at Karamu House during the 1930s and 1940s—including Hughie Lee-Smith, Charles L. Sallée, and William E. Smith—are today counted among the best-known Black printmakers of their time. Surprisingly, *Karamu Artists Inc.: Printmaking, Race, and Community* is the first exhibition to consider their artworks within a broader national context, such as the Works Progress Administration and the Harlem Renaissance. Opening this month, the show presents more than 60 prints from the museum's holdings and important local and national collections. Together, these works highlight the innovative use of printmaking at Karamu House during the 1930s and 1940s, as well as the ways in which artists there used these processes to create transformative images of Black experiences.



The artists featured in the upcoming exhibition each began their careers at Karamu and came together formally in 1940 under the name Karamu Artists Inc. Members had established their reputations at the CMA's May Show—an annual display of regional contemporary art—and aimed to leverage these accomplishments into national renown. Smith's *Mother and Baby*, for example, was the first work by a Black artist acquired by the museum. It was a gift of the Print Club of Cleveland following the work's success in the 1937 May Show. Each member of Karamu Artists Inc. used printmaking to represent subjects drawn from their daily lives that were easily relatable to viewers—such as Sallée's *Swingtime*, which places the viewer among the crowded tables of Cleveland's Cedar Gardens, a nightclub known for its inclusivity.

Linocut—a technique that involves carving a soft linoleum plate with a gouge before inking and printing it—was an especially popular technique at Karamu House, thanks to its portability and accessibility. Other processes like lithography and etching were also widely used by the group following the establishment in Cleveland of a graphic arts workshop by the US government's Federal Art Project. One of only five such establishments in the country, the center provided commercial and fine artists with materials, equipment, and training needed to make prints during the financial strife of the Great Depression. Lee-Smith took particular advantage of these resources, making works like his *Artist's Life* series that combine recognizable and fantastic imagery to convey his experiences as a Black artist.

Although the collaborative work of Karamu Artists Inc. informally ceased during the 1940s when several members served in World War II, the exhibition showcases works by later printmakers who were inspired by the first generation of Karamu artists. Beginning in the 1960s, the institution's exhibition galleries hosted celebrated Black artists including Romare Bearden, Elizabeth Catlett, Gordon Parks, and Hale Woodruff. Printmaking continued to feature in this programming, due in part to Karamu's historic role in bringing together the members of Karamu Artists Inc. Nelson Stevens created his vividly colored



screenprint *Primal Force*—featuring a figure boldly gazing forward—as a member of AfriCOBRA, a Chicago-based collective whose goal was Black empowerment. Stevens had originally explored printmaking after spending formative years teaching and lecturing at Karamu. About a decade later, Curlee Raven Holton frequented Karamu as a young man and was influenced by Sallée and Lee-Smith. Drawn to their work, in 1987 he made his first lithograph, *White Terms*, evoking a crowd of reaching figures to convey his experiences of racial inequity.

*Karamu Artists Inc.* is accompanied by a richly illustrated publication with essays by preeminent

scholars of Black art history who delve into the legacy of Karamu House as a central site for visual art. The book also includes an interview with Holton on his experiences working at Karamu's studio program and a catalogue raisonné, which presents the widely varied prints—previously little documented—that were created by members of Karamu Artists Inc. Together, the publication and the exhibition illuminate and recontextualize an extraordinary moment in the history of a Cleveland institution whose support of Black collective creativity extends both locally and internationally.

**Swingtime** c. 1938.  
Charles L. Sallée  
(American, 1911–2006),  
published by Works  
Progress Administration /  
Federal Art Project.  
Etching and aquatint;  
25.2 x 33.2 cm. Created  
by the Federal Art  
Project, Works Progress  
Administration and lent by  
the Fine Arts Collection of  
the US General Services  
Administration, 4215.1942

# Collective Behavior

## Shahzia Sikander's Reanimation of South Asian Visual Histories

### EXHIBITION

#### Shahzia Sikander: Collective Behavior

Through June 8, 2025

Julia and Larry Pollack  
Focus Gallery | Gallery  
010

*The following is an excerpt from the curators introduction by Emily Liebert and Ainsley M. Cameron in Shahzia Sikander: Collective Behavior (Monacelli, 2025). The catalogue documents the presentations of Collective Behavior in Venice, Cleveland, and Cincinnati with hundreds of images, immersing readers in Sikander's vibrant and subversive art. Pick up a copy on-site during a visit to the exhibition this spring.*

the work's pieces and follow the narrative as it unfolds, almost cinematically. The work centers on the artist as an adolescent who came of age during Zia-ul-Haq's military dictatorship (1978–88). With her back to us, this young girl wanders like a ghost through a domestic setting, one inspired by historical Safavid paintings and contemporary Pakistani architecture. As Aruna D'Souza has observed, Sikander's female figures "seem to haunt, rather than merely occupy, the houses through which they move."<sup>2</sup> A haunting presence is one that



Major support is provided by the Malcolm E. Kenney Curatorial Research Fund. Additional support is provided by the Junaid Family Foundation and Herb and Jody Wainer.

The CMA's role in organizing *Collective Behavior* in Venice was made possible with principal support by Rebecca and Irad Carmi and Lauren Rich Fine.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

**The Scroll** (detail),  
1989–90. Shahzia Sikander  
(Pakistani American,  
b. 1969). Vegetable color,  
dry pigment, watercolor,  
and tea on hand-prepared  
*wasli* paper; 34.3 x 162.2 cm.  
Collection of the artist.  
Courtesy of the artist and  
Sean Kelly, New York / Los  
Angeles

For more than three decades, Shahzia Sikander has reanimated South Asian visual histories through a contemporary feminist perspective. In *The Scroll* (1989–90), Sikander's undergraduate thesis project, the artist set in motion many of the ideas she would continue to explore across time, place, and medium. As Sikander would later reflect, it was this work that made her say, "I have found my language."<sup>1</sup> *The Scroll* was inspired by the technique and narrative expression of South and Central Asian manuscript painting histories, which Sikander had been studying at the National College of Arts (NCA) in her home city of Lahore, Pakistan. However, Sikander gives these visual vocabularies new meanings through key departures from the historically dominant themes, motifs, and compositional formats of the medium.

*The Scroll* is more than one foot high and more than five feet long, dimensions that greatly exceed the size and the format of historical manuscript painting and restrict the viewer from taking the work in at a glance. At once, a self-sufficient whole is fragmented. Time and three-dimensional space enter the work, and the viewer's participation is required: she must physically move to assimilate

troubles or disquiets, as Sikander herself does in her approach to the histories she reconfigures.

Sikander's interpretation of the past encourages multiple ways of seeing, reading, and understanding history. Her deep art historical knowledge developed through her engagement with museum collections around the world—first through publications read as a student in Lahore and later through sustained research and ongoing dialogues with scholars and curators. Works including *Elusive Realities* (1989–2000), *The Last Post* (2010), *Disruption as Rapture* (2016), *Promiscuous Intimacies* (2020), *Caesura* (2021), and *Liquid Light I* and *II* (2024) are informed by these encounters with art history. Through careful study and radical reinvention, the visual language that Sikander established in *The Scroll*, and that continues in her practice today, merges past and present by creating fantastical and subversive sociopolitical connections across time and space.

From Venice to Cleveland and Cincinnati, *Shahzia Sikander: Collective Behavior* is the most comprehensive presentation of the artist's work to date. It reveals the evolution of Sikander's practice since *The Scroll*, up to and including new



#### **Baggage Warrior**

2024. Shahzia Sikander. Pulp-painted collagraph and watermarked pellon transfers with printed kozo inclusion and stenciled pulp painting on two-color cotton background; 101 x 153 cm. © Shahzia Sikander, courtesy of the artist and Pace Prints, New York

site-specific works. Neither the exhibitions nor their catalogue follows a chronological or linear approach. Instead, *Shahzia Sikander: Collective Behavior* follows Sikander's primary ideas and inquiries, as well as her lexicon of forms, as they have appeared in different manifestations throughout her career. The works in Sikander's oeuvre make meaning on their own and interdependently. This

project is structured to emphasize the ways that Sikander's strategies of visual and conceptual accumulation have, over time, produced a commanding "collective behavior." As the lasting document of this project, the catalogue for *Shahzia Sikander: Collective Behavior* offers new entry points into Sikander's work.

<sup>1</sup>Hans Ulrich Obrist, "Interview with Shahzia Sikander," in *Shahzia Sikander: Apparatus of Power*, ed. Claire Brandon (Asia Society Hong Kong Center, 2016), 303.

<sup>2</sup>Aruna D'Souza, "Shahzia Sikander's Exquisite, Entangled Worlds," *New York Times*, August 19, 2021, <https://www.nytimes.com/2021/08/19/arts/design/sikander-morgan-miniature-manuscript.html>.

# EXHIBITIONS THROUGH MAY 2025

Members see all ticketed exhibitions for free!

## Karamu Artists Inc.: Printmaking, Race, and Community

March 23–August 17, 2025

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Printmaking played a groundbreaking role at Cleveland's Karamu House, one of the best-known sites for Black American culture. This exhibition brings together more than 50 prints created by Karamu Artists Inc.—including works by Elmer W. Brown, Hughie Lee-Smith, Charles Sallée, and William E. Smith—a group that came together over a shared interest in the democratic possibilities of the graphic arts.

## Takashi Murakami: Stepping on the Tail of a Rainbow

May 25–September 7, 2025

The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery

Art can respond to disaster. Like religion, art can be a mass phenomenon, a gathering around compelling ideas. It can address crisis directly, offering healing or provoking outrage or catharsis. It can also offer escapist fantasy. Takashi Murakami's likening of gaming and other forms of entertainment to religion speaks of a spirit of collective activities where societal energies are expended, developed, and ritualized. Originating at the Broad in Los Angeles, this exhibition is presented with expanded ambition at the CMA.

## Imagination in the Age of Reason

Through March 2, 2025

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Pulled from the CMA's rich holdings of 18th-century European prints and drawings, *Imagination in the Age of Reason* explores the complex relationship between imagination and the Enlightenment's ideals of truth and knowledge.

## Picasso and Paper

Through March 23, 2025

The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery

Pablo Picasso's prolonged engagement with paper is the subject of this groundbreaking exhibition, organized by the CMA and the Royal Academy of Arts, London, in partnership with the Musée national Picasso-Paris. The exhibition showcases nearly 300 works spanning the artist's career, including collages of cut-and-pasted papers, sculptures from pieces of torn and burnt paper, manipulated photographs, drawings in virtually all available media, and prints in an array of techniques.

## Rose B. Simpson: Strata

Through April 13, 2025

Ames Family Atrium

Rose B. Simpson's site-specific project *Strata* for the Ames Family Atrium is inspired by time spent in Cleveland as well as her own Indigenous heritage and the landscape of her ancestral homelands of Santa Clara Pueblo, New Mexico. *Strata* comprises two 25-foot-tall figural sculptures that tower above the heads of visitors.

## Kelli Connell: Pictures for Charis

Through May 25, 2025

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

American photographer Kelli Connell reconsiders the relationship between writer Charis Wilson and photographer Edward Weston by weaving together the story of their romance with that of her own relationship with her former partner, Betsy Odom. Weston's figure studies and landscapes from 1934 to 1945 are juxtaposed with photographs that Connell created with Odom from 2008 to 2022 at sites where Wilson and Weston had lived, made art, and spent time together.

## Shahzia Sikander: Collective Behavior

Through June 8, 2025

Julia and Larry Pollock Focus Gallery | Gallery 010

*Collective Behavior* presents Shahzia Sikander's work alongside South Asian artworks from the museum's collection that have inspired her, offering a narrative that the CMA is uniquely suited to share. It celebrates the rich histories encompassed in the museum's renowned South Asian collection as it situates contemporary artistic practice in relation to the global history that precedes it.

## Arts of the Maghreb: North African Textiles and Jewelry

Through October 12, 2025

Arlene M. and Arthur S. Holden Gallery | Gallery 234

This exhibition spotlights the rich artistic traditions of Morocco, Algeria, and Tunisia from the late 1800s to the early 1900s, through a display of elaborate textiles and fine jewelry in the CMA's collection.

# PICASSO AND PAPER

**Don't miss your last chance to view  
*Picasso and Paper* at its only North  
American venue before March 23!**



This exhibition is presented by CIBC.



Major support is provided by the Malcolm E. Kenney Curatorial Research Fund and Anne H. Weil. Generous support is provided by Martin Kline and the Carol Yellig Family Fund. Additional support is provided by Carl M. Jenks, Frank and Fran Porter, and Robert G. Simon.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



*Picasso and Paper* offers a once-in-a-lifetime opportunity to see some of the artist's best-known works together in a presentation that looks at his long career in an entirely new way. The show has been years in the making, and we hope members make a point to see the treasures in our galleries at least once before the exhibition leaves Cleveland.

—Britany Salsbury, Curator of Prints and Drawings

**Still Life Under a Lamp**

1962. Pablo Picasso  
(Spanish, 1881–1973).  
Color linocut; 53.1 x 64 cm.  
John L. Severance Fund,  
1984.61. © 2025 Estate of  
Pablo Picasso / Artists  
Rights Society (ARS), New  
York



**Simultaneity 21-117** (detail),  
2021. Suh Seung-Won (Korean,  
b. 1941). Acrylic on canvas; 162 x  
130.3 cm. Gift of Stephen E.  
Myers, 2024.43. In *Juxtaposition*  
*and Juncture in Korean Modern*  
*and Contemporary Art | Korea*  
Foundation Gallery | Gallery 236

# PERMANENT COLLECTION INSTALLATIONS

## **Indian Painting of the 1500s: Continuities and Transformations**

March 7, 2025–January 11, 2026

Gallery 242B

From 1500 to 1600, artists in India dramatically changed the styles in which they worked. Paintings from the CMA trace the transformations of their work from flat, abstract compositions to complex works of dynamic naturalism.

## **Landscapes by Arnold Chang: A Retrospective and Recent Acquisitions**

March 8–November 9, 2025

Clara T. Rankin Chinese Art Galleries | Gallery 240A

This exhibition reviews the artistic career of Arnold Chang (张洪, Zhang Hong) (American, born 1954) and celebrates the museum's recent acquisition *Secluded Valley in the Cold Mountains*, a pivotal work that marks Chang's breakthrough as an international contemporary ink artist. Showcasing 18 works by the artist, plus the CMA's *Number 5* (1950) by Jackson Pollock, the exhibition explores Chang's formative years that culminate in free and explorative ways, including the use of photography and color.

## **Juxtaposition and Juncture in Korean Modern and Contemporary Art**

March 21, 2025–April 2026

Korean Foundation Gallery | Gallery 236

The term “juxtaposition” here refers to the act of placing two or more artworks side by side that are significantly different from one another. Featuring Korean modern and contemporary artworks that the CMA has collected over the past 15 years, this thematic exhibition juxtaposes them to create an exciting juncture of connections through their visual and material contrasts.

## **The Dancing Brush: Ming Dynasty Calligraphers and Eccentrics**

Through March 2, 2025

Clara T. Rankin Chinese Art Galleries | Gallery 240A

On display are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled after the Diné shoulder blanket. Also on view is a 1920s watercolor by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

## **Temples and Worship in South Asia**

Through March 9, 2025

Gallery 242B

Six paintings and 13 photographs illuminate contrasting approaches of depicting sacred Hindu sites.

## **Pattern and Decoration in Royal Art of the Joseon Dynasty**

Through March 16, 2025

Korea Foundation Gallery | Gallery 236

This exhibition presents a selection of painted screens and porcelain ware that uses decorative motifs and designs as the main subjects. By highlighting patterns and colors, this thematic presentation explores how Korean art vividly offered powerful codes of communication, such as peonies that symbolized prosperity and the mythical dragon that had the power to make rain.

## **Contemporary Calligraphy and Clay**

Through June 15, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries |

Gallery 235A–B

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called tokonoma, or simply *toko*, a term that can be translated as display alcove. This installation revisits the bond of calligraphy and clay through contemporary works set in the modern space of the museum gallery.

## **Creation, Birth, and Rebirth**

Through July 20, 2025

Gallery 115

Concepts of birth, creation, and re-creation were central to the people of the Middle Ages across different cultures. In addition to objects such as pages from manuscripts, prints, and sculptures from the European Middle Ages, the exhibition includes examples of these from the Indian, Chinese, and Aztec cultures.

## **From the Earth through Her Hands: African Ceramics**

Through September 21, 2025

Gallery 108A

This rotation considers key western, central, and eastern African ceramics spanning the first through 20th centuries. Three themes highlight their makers' technical and aesthetic accomplishments: inspiration and instructors, idealized portraits, and practical beauty.

## **Reinstallation of Krishna Lifting Mount Govardhan**

Through October 12, 2025

Nancy F. and Joseph P. Keithley Gallery | Gallery 244

The monumental sculpture *Krishna Lifting Mount Govardhan* returns to the permanent collection galleries for the first time since its reconstruction was completed in 2021. To complement this major addition, 13 stone and bronze works from India, Cambodia, and Indonesia are also on display.

## **Ancient Andean Textiles**

Through December 14, 2025

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

Ancient Andean weavers created one of the world's most distinguished textile traditions. This installation features examples utilizing the tapestry technique, particularly esteemed in antiquity.

## **Native North American Textiles and Works on Paper**

Through December 14, 2025

Sarah P. and William R. Robertson Gallery | Gallery 231

On display from the permanent collection are two Diné (Navajo) textiles from the late 1800s, as well as a watercolor from the 1930s made by Oqwa Pi, a member of the San Ildefonso Pueblo.

# FUND FOR EXHIBITIONS

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment. Generous annual support is provided by two anonymous donors, Gini and Randy Barbato, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Joseph and Susan Corsaro, Ron and Cheryl Davis, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., the estate of Walter and Jean Kalberer, Eva and Rudolf Linnebach, the William S. Lipscomb Fund, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Sarah Nash, Tim O'Brien and Breck Platner, Dr. Nicholas and Anne Ogan, William J. and Katherine T. O'Neill, Henry Ott-Hansen, the Pickering Foundation, Christine Fae Powell, Peter and Julie Raskind, Michael and Cindy Resch, Marguerite and James Rigby, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Saundra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

CMA Fund for Exhibitions Supporters as of January 27, 2025

# MARCH

**CAC** Community Arts Center  
**TS** Transformer Station

**D** Donor Exclusive  
**M** Member Exclusive

**F** Free; Ticket Required  
**S** Paid; Ticket Required

SUN

MON

TUE

WED

THU

FRI

SAT



**Belt (Hizam)** (detail), 1800s. Africa, North Africa, Morocco, Fes, Moroccan weaver. Silk, dye, and metal; 396.8 x 38 cm. John L. Severance Fund, 1999.253. In *Arts of the Maghreb: North African Textiles and Jewelry* | Arlene M. and Arthur S. Holden Gallery | Gallery 234

1

**CAC**  
**Comic Club**  
11:00 a.m.–1:00 p.m.

2

3

4

5

6

7

8

**Open Studio**  
10:00 a.m.–2:00 p.m.

**CAC**  
**Family FUNday**  
1:00–4:00 p.m.

**Apollo's Fire** \$  
3:00 p.m.

**Imagination in the Age of Reason**  
Closes

**The Dancing Brush**  
Closes

**Chamber Music in the Atrium: Piano Cleveland**  
12:00 p.m.

**Lunchtime Lecture** F  
12:00 p.m.

**Leadership Circle Talk and Reception** D F  
5:30 p.m.

**Chamber Music in the Galleries**  
6:00 p.m.

**TS**  
**Paolo Angeli** \$  
7:00 p.m.

**Indian Painting of the 1500s: Continuities and Transformations**  
Opens

**CAC**  
**Towpath Trail Upcycled Lanterns** F  
5:00–7:00 p.m.

**MIX** \$  
6:00 p.m.

**Landscapes by Arnold Chang**  
Opens

**CAC**  
**Kids' Comic Con** \$  
10:00 a.m.–4:00 p.m.

9

10

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12

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14

15

**Open Studio**  
10:00 a.m.–2:00 p.m.

**Temples and Worship in South Asia**  
Closes

**Takashi Murakami Member Presale** M  
10:00 a.m.

**CAC**  
**Women Who Print Screenprinting**  
5:00–7:00 p.m.

**Cleveland Ballet** \$  
7:30 p.m.

16

17

18

19

20

21

22

**Open Studio**  
10:00 a.m.–2:00 p.m.

**Play Day**  
10:00 a.m.–2:00 p.m.

**Pattern and Decoration in Royal Art of the Joseon Dynasty**  
Closes

**Chamber Music in the Atrium**  
6:00 p.m.

**Gallery Talk** \$  
6:00 p.m.

**Juxtaposition and Juncture in Korean Modern and Contemporary Art**  
Opens

**EMEL** \$  
7:30 p.m.

**Les Hommes Libres** F  
2:00 p.m.

23

24

25

26

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29

**Karamu Artists Inc.**  
Opens

**Open Studio**  
10:00 a.m.–2:00 p.m.

**Picasso and Paper**  
Closes

**Pop Up! Open Studio**  
10:00 a.m.–2:00 p.m.

**Oblivion Project**  
7:30 p.m.

**The Robert P. Madison Family Distinguished Lecture in African and African American Art** F  
2:00 p.m.

**Zodiac Garden Party** M S  
6:00 p.m.

30

31

**Open Studio**  
10:00 a.m.–2:00 p.m.

# APRIL

**CAC** Community Arts Center  
**TS** Transformer Station

**D** Donor Exclusive  
**M** Member Exclusive

**F** Free; Ticket Required  
**S** Paid; Ticket Required

SUN	MON	TUE	WED	THU	FRI	SAT
						
		<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
		<b>Member Appreciation Month</b> Begins	<b>Chamber Music in the Galleries</b> 6:00 p.m.		<b>Leadership Circle Lunch and Learn</b> <b>D F</b> 12:00 p.m.	<b>CAC Comic Club</b> 11:00 a.m.-1:00 p.m.
		<b>Lunchtime Lecture</b> <b>F</b> 12:00 p.m.	<b>YAGODY</b> <b>S</b> 7:30 p.m.		<b>CAC Women Who Print Screenprinting</b> 5:00-7:00 p.m.	<b>MIX</b> <b>S</b> 6:00 p.m.
						<b>Family FUNday</b>
<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>
<b>Open Studio</b> 10:00 a.m.-2:00 p.m.		<b>Chamber Music in the Atrium</b> 12:30 p.m.	<b>Marcel Khalife: Legacy</b> <b>S</b> 7:00 p.m.		<b>Chinese Musicians Association of North America</b> <b>S</b> 7:30 p.m.	<b>CAC Bomba Instruments</b> 10:00 a.m.-12:00 p.m.
<b>CAC Family FUNday</b> 1:00-4:00 p.m.					<b>CAC Family Concert</b> 12:00 p.m.	
<b>CIM Contemporary Music Ensemble</b> <b>F</b> 2:00 p.m.						
<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b>
<b>Open Studio</b> 10:00 a.m.-2:00 p.m.		<b>Chamber Music in the Atrium</b> 12:00 p.m.	<b>Gallery Talk</b> <b>S</b> 6:00 p.m.		<b>Chamber Music in the Atrium</b> 6:00 p.m.	<b>Artist in the Atrium</b> 11:00 a.m.-3:00 p.m.
<b>Rose B. Simpson</b> Closes			<b>Raul Midón</b> <b>S</b> 7:30 p.m.			
<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b>
<b>Open Studio</b> 10:00 a.m.-2:00 p.m.	<b>The Jerusalem Quartet</b> <b>S</b> 7:30 p.m.	<b>The Jerusalem Quartet</b> <b>S</b> 7:30 p.m.	<b>The Jerusalem Quartet</b> <b>S</b> 7:30 p.m.	<b>Fine Print Fair Preview Party</b> <b>S</b> 5:30-8:00 p.m.	<b>Fine Print Fair</b> 10:00 a.m.-5:00 p.m.	<b>Fine Print Fair</b> 10:00 a.m.-5:00 p.m.
						<b>CAC Children's Day</b> 12:00-3:00 p.m.
<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>			
<b>Open Studio</b> 10:00 a.m.-2:00 p.m.		<b>The Jerusalem Quartet</b> <b>S</b> 7:30 p.m.	<b>The Jerusalem Quartet</b> <b>S</b> 7:30 p.m.			
<b>CAC Literary Cleveland Poetry Festival</b> <b>S</b> 10:00 a.m.-4:00 p.m.						
<b>Fine Print Fair</b> 10:00 a.m.-5:00 p.m.						
<b>The Dr. Ranajit K. Datta Distinguished Lecture in Indian Art</b> <b>F</b> 2:00 p.m.						



**The Jerusalem Quartet**



# 2025 FINE PRINT FAIR

## April 24-27

The Print Club of Cleveland's 40th annual Fine Print Fair, held in the Ames Family Atrium, is your chance to buy fine art, from old masters to contemporary. Featuring 15 print dealers from across the country. **Admission is free.**

For more information, visit  
[printclubcleveland.org](http://printclubcleveland.org).

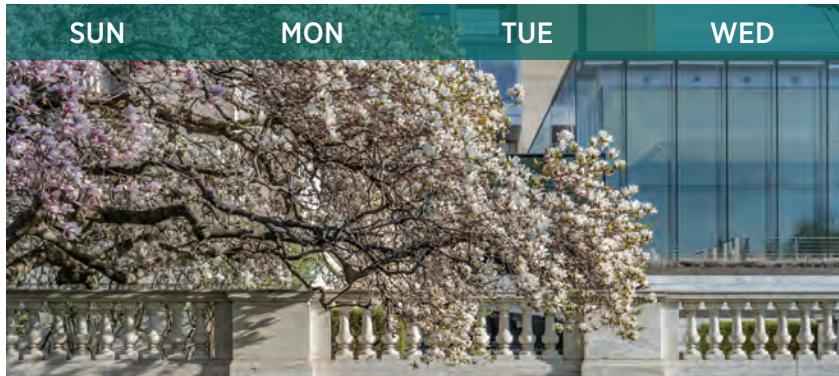


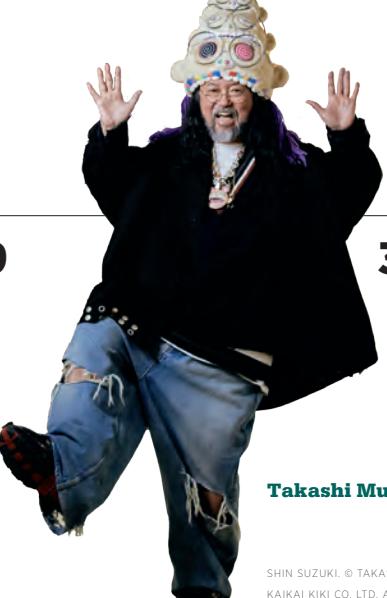
**MAY**

**CAC** Community Arts Center  
**TS** Transformer Station

**D** Donor Exclusive  
**M** Member Exclusive

-  Free; Ticket Required
-  Paid; Ticket Required



<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
<b>Open Studio</b> 10:00 a.m.-2:00 p.m.	<b>Lunchtime Lecture F</b> 12:00 p.m.	<b>Chamber Music in the Atrium</b> 6:00 p.m.	<b>CAC</b> <b>Women Who Print</b> <b>Screenprinting</b> 5:00-7:00 p.m.	<b>Eliades Ochoa</b> 7:30 p.m.	<b>The Pauline and Joseph Degenfelder Distinguished Lecture in Chinese Art F</b> 2:00 p.m.	
<b>Family FUNday</b> 1:00-4:00 p.m.						
<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
<b>Open Studio: Emblems</b> 10:00 a.m.-2:00 p.m.	<b>Chamber Music in the Atrium</b> 12:00 p.m.	<b>Chamber Music in the Galleries</b> 6:00 p.m.	<b>Takashi Murakami VIP Preview and Reception</b> 10:00 a.m.-2:00 p.m.	<b>Takashi Murakami All-Member Preview HF</b> 2:00-9:00 p.m.	<b>Takashi Murakami Artist in the Atrium</b> 11:00 a.m.-3:00 p.m.	
<b>Play Day</b> 10:00 a.m.-2:00 p.m.				<b>TS Cleveland Uncommon Sound Project S</b> 7:30 p.m.	<b>TS Cleveland Uncommon Sound Project S</b> 7:30 p.m.	
<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>
<b>Open Studio</b> 10:00 a.m.-2:00 p.m.	<b>Takashi Murakami All-Member Preview HF</b> 10:00 a.m.-5:00 p.m.	<b>Takashi Murakami All-Member Preview HF</b> 10:00 a.m.-9:00 p.m.	<b>Takashi Murakami All-Member Preview HF</b> 10:00 a.m.-5:00 p.m.	<b>Takashi Murakami All-Member Preview HF</b> 10:00 a.m.-9:00 p.m.	<b>Takashi Murakami All-Member Preview HF</b> 10:00 a.m.-9:00 p.m.	<b>Takashi Murakami All-Member Preview HF</b> 10:00 a.m.-9:00 p.m.
<b>Takashi Murakami All-Member Preview HF</b> 10:00 a.m.-5:00 p.m.		<b>Gallery Talk</b> 6:00 p.m.	<b>Karamu House Stage Concert F</b> 7:30 p.m.			
<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>31</b>	
<b>Takashi Murakami Opens</b>			<b>No Exit New Music Ensemble</b> 7:00 p.m.			
<b>Open Studio</b> 10:00 a.m.-2:00 p.m.						
<b>Kelli Connell Closes</b>						

# A Historic Gift for Conservation

## A Conversation with Dean Yoder on the Recent Endowments



**Dean Yoder** working on  
*Venus Discovering the Dead Adonis* (c. 1650)

Last year, the conservation department received a transformative \$5 million gift. Two endowments for paintings conservation have since been created: the Lapis Senior Conservator of Paintings, a position held by Dean Yoder, and the Lapis Strategic Impact Fund for Paintings. This generous support enables the CMA to maintain and enhance its world-class standing and attract the best talent in perpetuity. Here, Sarah Scaturro, Eric and Jane Nord Chief Conservator, speaks with Yoder.

**Sarah Scaturro:** Congratulations, Dean, on the recent endowment of your position as the Lapis Senior Conservator of Paintings! This endowment name, featuring a shortened term for lapis lazuli, the rich blue pigment artists use, holds particular resonance with you. I remember you mentioning to me that lapis lazuli is the queen of pigments. Could you tell me about your history with the museum and the role that you currently play?

**Dean Yoder:** The CMA has been an anchor for me going all the way back to when I attended Saturday drawing classes as a child. After establishing a private paintings conservation studio in Cleveland, I began to work with the CMA as a consultant in the paintings lab. Twenty years later, that rela-

tionship culminated in receiving the contract to conserve the five monumental paintings of the Muses by Charles Meynier, while the museum was undergoing its glorious expansion. Soon after the Muses had been installed in the Sarah S. and Alexander M. Cutler Gallery (201), I joined the CMA as conservator of paintings. Looking back, in a way, that massive four-year project was my interview for the position.

As head of the paintings conservation lab, I am responsible for managing the conservation needs of the entire paintings collection, which ranges from medieval icons to contemporary art. One of my most favorite roles is to mentor interns coming from conservation programs by introducing them to methods and approaches that I have learned through my years of experience.

**SS:** How does the Lapis endowment impact your work moving forward?

**DY:** The Lapis endowment includes strategic impact funds to enhance and expand the lab's capabilities for treatment, research, and teaching. For example, we may want to bring in specialists for certain projects or create workshops on specific conservation techniques that would benefit emerging conservators. I am deeply moved by this generous gift. It is a special honor and a true validation of all the work we do in the paintings lab.

**SS:** Are there special projects that you are looking forward to working on?

**DY:** Overall, the paintings collection is in great shape. We work closely with CMA curators to assess and unlock the unrealized potential of paintings that may have entered the collection in the early years. After completing one of the most challenging multiyear projects of my career, conserving *Venus Discovering the Dead Adonis* (c. 1650), I would like to focus on *Saint Peter Repentant* (1645) by Georges de La Tour, one of my favorite paintings in the collection. This painting has exciting potential for improvement with careful inpainting, which can bring greater clarity and depth to this most exquisite candlelight scene.

# Encounter the Grounds Anew

## Interpretation and Conservation's Updated Outdoor Map

**Rachel Arzuaga**  
Interpretive Planner

**Beth Edelstein**  
Senior Conservator of  
Objects and Head of the  
Objects Conservation Lab

**RIGHT**  
**Belt** 2007. Deborah Butterfield (American, b. 1949). Cast bronze with patinas. Nancy F. and Joseph P. Keithley Gift, 2020.201. © Deborah Butterfield / Licensed by VAGA at Artists Rights Society (ARS), New York

**Source** 1967. Tony Smith (American, 1912–1980). Painted steel. Gift of the Metropolitan Bank & Trust Company, 2001.256. © Estate of Tony Smith / Artists Rights Society (ARS), New York

In 2019, the museum invited visitors to explore and learn about the artworks that animate the outdoor spaces at the CMA with a self-guided tour. This April, at the KeyBank Welcome Center in the Ames Family Atrium, visitors can pick up an updated map and tour guide for these artworks, written by the CMA's interpretation and conservation teams.

Here, preview the important conservation work that keeps three key outdoor sculptures vibrant for future generations. Then, later this spring, pick up the new map and traverse the grounds to get a deeper understanding of how we care for our outdoor treasures and how you can protect them too.

### Source

Tony Smith created monumental sculptures in geometric forms often inspired by nature. He designed his works by assembling small cardboard models. For *Source*, composed of tetrahedrons (triangular pyramids) and octahedrons (three-dimensional shapes with eight plane faces), Smith made a seemingly flexible, never-ending steel sculpture that balances mass and volume, creating a playful energy that spills over into the public space.

*Material matters:* Smith decided on a “dull semigloss” deep black paint for many of his sculptures to focus the viewer’s attention on the mass and form. Though formulated for the outdoors, the matte high-tech paint, designed for buildings, is not meant to be touched—even handprints leave a permanent mark on the painted surface.



### Belt

To create her life-size horses, Deborah Butterfield casts found pieces of wood into bronze, translating the wood’s texture into metal. In *Belt*, the abstract animal is integrated with the surrounding landscape to evoke the artist’s expansive Montana ranch where she has lived and worked for more than 30 years.

*Material matters:* The delicate surfaces of *Belt* are protected by an annual cleaning followed by a coat of wax that is applied to each branch then buffed to a shine. Before this cleaning, birds’ nests and spiders that make the crevices of this sculpture their home are gently relocated.

### Fountain of the Waters

New York artist Chester A. Beach created this fountain surrounded by sculptural renditions of the 12 zodiac signs for the opening of the Fine Arts Garden. The water moves up from the large basin and is thrown back down in spray, evoking the natural water cycle.

*Material matters:* The fountain’s sculptures are made of Georgia marble, a type used for many buildings and monuments in the US as well as the CMA’s south facade. The dark staining is a combination of biological growth and iron from the city’s water in the past.



**Fountain of the Waters**

(detail), 1928. Chester A. Beach. (American, 1881–1956). Marble.  
Courtesy of the estate of  
Chester A. Beach. Photo:  
Stuart Pearl Photography



# KeyBank Supports Education

**A Commitment to Lifelong Learning Through the Arts**



The Cleveland Museum of Art is thrilled to announce a generous investment of \$2 million from KeyBank Foundation in support of expanded educational initiatives. This partnership highlights KeyBank's commitment to community engagement and lifelong learning through the arts. Following the strategic plan, "For the Benefit of All the People," the CMA is focused on enhancing its educational reach and ensuring that more people in Cleveland and beyond have access to its world-class collection.

### **KeyBank's Impact on Educational Programs**

KeyBank's support directly benefits three key initiatives aimed at increasing access to the CMA's educational resources: school group programs, Studio Go, and the Education Art Collection. These programs are designed to make art education more inclusive and provide a deeper connection to the museum for communities throughout Greater Cleveland.

### **School Programs: Reaching 100,000 Students**

With KeyBank's support, the CMA plans to expand its school programs, targeting 100,000 students annually within five years. The museum provides free, in-person, virtual, and distance learning experiences that align with classroom goals, offering students from pre-K through grade 12 an engaging way to connect with art. Last year, the CMA served

51,000 students, and with KeyBank's backing, the museum aims to increase that number to 60,000 in the next year. The funding helps expand the CMA's staff, ensuring that every visit is impactful and aligned with educational objectives.

### **Studio Go: Bringing Art to the Community**

Studio Go, the CMA's mobile art van, also benefits from KeyBank's investment. This program brings art-making activities to schools, libraries, senior centers, and public events across Greater Cleveland. In 2024–25, Studio Go can reach more than 10,000 people at 100 locations, creating hands-on experiences that connect diverse communities to the museum's collection. By bringing art directly to neighborhoods, Studio Go fosters curiosity and encourages ongoing participation in the arts. The funds support staff to plan and deliver these creative programs.

### **Education Art Collection: Empowering Communities**

The Education Art Collection, comprising more than 10,000 works of art from around the world, is a cornerstone of the museum's educational efforts. This collection is used for hands-on learning both at the museum and through Art to Go and Studio Go programs in schools and libraries. With KeyBank's support, the museum plans to expand the use of the collection, allowing community groups and schools to curate small exhibitions in the newly renovated Susan M. Kaesgen Education Gallery. The first show, curated by local high school students, opens this May.

### **Recognition of KeyBank Foundation**

In recognition of KeyBank's support, the CMA has named the newly enhanced information center in the Ames Family Atrium the KeyBank Welcome Center. This prominent space serves as a central hub for visitors, providing information and a meeting place for tours. Through this partnership, the CMA is poised to make a lasting impact on the cultural and educational landscape of Cleveland, ensuring greater access to the arts for all.

# Newly Renovated Lobby Spaces

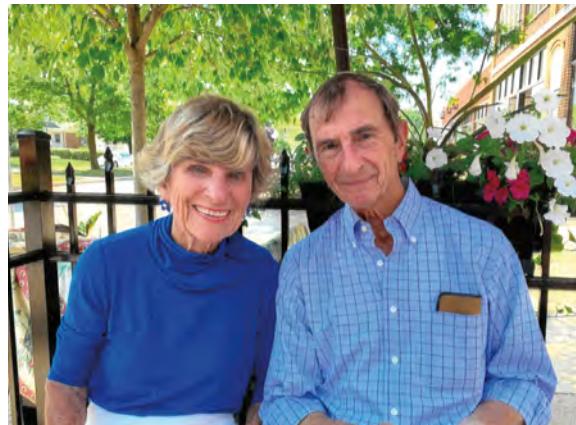
**The Jane and Jon Outcalt Family Concourse Extends the CMA's Welcome**

Since its founding, the CMA has undergone major renovations and significant additions. Notably, in 1971, the expansion of the north wing, designed by the modernist architect Marcel Breuer, offered a bold juxtaposition to the neoclassical facade of the original 1916 building.

Then, beginning in 2005, the CMA's building and renovation project "Building for the Future" greatly expanded the museum under the acclaimed architect Rafael Viñoly. These monumental changes to the CMA's building and footprint allowed for key advancements in collections, audience engagement, special programs, and much more. Ultimately, these major expansions and renovations aimed to better serve existing CMA audiences as well as to draw new audiences to the museum.

Visitor experience continues to drive space utilization at the museum and provides the mandate for renovations. The final piece of the 2005 expansion project concluded in November 2024 with a newly renovated north entrance, the Horace Kelley Art Foundation Lobby (upper), the Susan M. Kaesgen Education Gallery and Lobby (lower), and the Jane and Jon Outcalt Family Concourse connecting the upper lobby and the Ames Family Atrium. "We are delighted to welcome visitors in our newly renovated lobby spaces," said William M. Griswold, director and president of the CMA. "By enhancing the visitor experience, we make the museum more accessible and wayfinding more informative, and we ensure that more space is available for students to learn through enriching experiences with art."

## Jane and Jon Outcalt



COURTESY OF THE OUTCALTS

Visitors entering through the refreshed Horace Kelley Art Foundation Lobby can notice the newly named Jane and Jon Outcalt Family Concourse, in recognition of principal supporters of the lobby renovation project, Jane and Jon Outcalt. They are loyal friends of the CMA and were instrumental in making these critical upgrades happen. They know the important role that the CMA's free civic spaces play in the life of their hometown—and how making them as warm, functional, and inviting as possible is key to helping visitors feel welcome at

the museum. The Outcaldts' impactful gift provided essential support for the renovation and revitalization of these areas.

The CMA is grateful for their incredible generosity. This is not the first time they graciously supported the museum's capital improvements. Jane and Jon were visionary in understanding what a substantial—and greatly needed—change the Ames Family Atrium would be, and they chose to name the beloved gardens on the east and west ends of it, ensuring that nature would be a prominent feature of this soaring indoor space.

Jane and Jon both grew up in Cleveland and raised their family here. They are actively involved with several local organizations, including United Way, University Hospitals, Breakthrough Schools, Playhouse Square, Hathaway Brown, and University School. They have a long and meaningful history with the CMA—Jon has been a member of the board of trustees since 2018, and Jane is a dedicated Womens Council member and museum volunteer. We deeply appreciate all they have done and continue to do to ensure that the broadest possible audience feels welcome at the CMA.

# Robust Support for Performing Arts

**Recognizing Paul and Suzanne Westlake and an Interview with the Jerusalem Quartet**

Paul Westlake, trustee, and Suzanne Westlake recently made a significant gift in support of the performing arts program at the CMA. In recognition of their generous support, the upper performing arts spaces (including Gartner Auditorium) at the museum have been named in their honor and are known in perpetuity as the Suzanne and Paul Westlake Performing Arts Center.

Performing arts has been a part of the CMA since the museum's founding in 1916. Just two years after the CMA's dedication, the board of

**Suzanne and Paul Westlake**



COURTESY OF THE WESTLAKES



**Gartner Auditorium**

trustees chose to include music programs among the museum's activities, making the CMA one of the very first art institutions to have a dedicated music and performing arts focus. That same year, the New York Philharmonic, under the direction of Joseph Stransky, performed at the CMA. In 1921, Thomas W. Surrette became the first curator of music at the museum, and performing arts became a standalone area here.

For more than 100 years, the performing arts department has offered wide-ranging programming, now including classical and contemporary music, jazz, global music, dance, and film. Often, performances are thematic and directly related to exhibitions and the permanent collection, augmenting these offerings and providing avenues to connect with new and younger audiences.

CMA members for decades, the Westlakes have contributed philanthropically alongside Paul's service on the board of trustees, where he has participated for more than 10 years and worked on many museum architectural projects, notably designing the renovation of Gartner Auditorium for the 2010 reopening of the space. The Suzanne and Paul Westlake Performing Arts Center honors the CMA's performing arts legacy, creates awareness and enthusiasm for performing arts at the museum, and ensures that the department continues to flourish in a beautiful space.

Thanks to the Westlakes' thoughtful philanthropy, the museum remains a premier institution nationally and internationally, creating meaningful and transformational experiences for audiences in perpetuity.

*In the Suzanne and Paul Westlake Performing Arts Center's Gartner Auditorium, the CMA partners with the Cleveland Chamber Music Society this spring to present the esteemed Jerusalem Quartet, performing the complete Shostakovich Quartet Cycle over five concerts from April 21 to 30. Enjoy an interview with the group about the monumental occasion here.*

**How has the quartet prepared for this series of concerts?**

This is our third time performing the Shostakovich cycle around the world in 30 years. These opuses are rooted deeply in our minds and souls. This time, the whole preparation process focused on



**The Jerusalem Quartet**

what can or should be performed differently for creating an even stronger message, character, and atmosphere.

**This is the first time the Shostakovich Quartet Cycle is performed in entirety in Cleveland. What do you think the audience gets from hearing all 15 quartets in a short span of time?**

Coming back to your cultural city to perform this great, maybe the most important, quartet cycle of the 20th century over 10 days makes this project intense both for the public and for us. To experience this cycle chronologically in such a short period of time creates a much stronger, deeper, and more powerful impact on the audiences. In every piece, you get closer to the Shostakovich spirit, you receive more easily his ideas, you start to understand better his musical language. In a way, you get transported to a different world of sonority and atmosphere.

**Shostakovich wrote these quartets over a span of nearly a half century, from the 1930s to the 1970s. How does this body of music reflect world history?**

For more than five decades, Shostakovich was the foremost composer active in the former Soviet Union. The only possible way to succeed in making such an incredible career in such complicated times is living a double life, and that's why it is so important in Shostakovich music to be able to receive "hidden" messages, to read between the notes and lines. His symphonies, for example, were mostly created as a reaction to major national events, and his quartets are the most personal and intimate pages of his life's diary. Most of the quartets were dedicated to his family members, closest friends, and colleagues. One can also feel the development in the composer's writing, which mirrors the development in the history of the Soviet Union.

**2025 marks 30 years since the founding of the Jerusalem Quartet. What's the secret to maintaining a strong bond as an ensemble?**

Being "married" for 30 years is always challenging, and do not forget that in a string quartet, there are four partners. Our love and dedication to this magical ensemble, and to the endless repertoire from great masters beginning with the father of string quartets, Joseph Haydn, have kept us together all this time.

**The Jerusalem Quartet has a long history of performing in Cleveland, but this is its first time at the CMA. What is most exciting about this debut?**

We have performed many, many times in Cleveland in the past decades. This kind of a cycle debuting now evokes special emotions, and we are looking forward to presenting this amazing music to the old-new audience of Cleveland.

Check out additional upcoming performances in the Suzanne and Paul Westlake Performing Arts Center's Gartner Auditorium on pages 17 to 20.

# Supporter Story

**Henry Ott-Hansen**

Honorary trustee Henry Ott-Hansen has loved art since his days as a Yale undergraduate, where he was a student worker at the Yale University Art Gallery—but it was a trip to Italy with the Cleveland Museum of Art in fall 2023 that inspired him to make the gift of a lifetime.

Exploring Florence and Rome with his daughter, Sarah Ott-Hansen; Director William M. Griswold, who specializes in the drawings of Florentine artist Piero di Cosimo; Alexander Noelle, assistant curator of European paintings and sculpture, 1500–1800; and fellow CMA trustees and members, Ott-Hansen learned about the exciting projects the museum is undertaking to care for, enhance, and spotlight its renowned Italian collection, which is regarded around the world as having especially strong holdings of Italian Renaissance and Mannerist works, as well as Italian Baroque art.

“One of the benefits of traveling with the museum is that you not only see extraordinary works of art but you also spend time with and learn from the curators who specialize in that art. Alexander’s knowledge and enthusiasm were contagious,”

Ott-Hansen said. It became clear to him how important this work is and that he could play a key role in securing its future for generations to come.

Ott-Hansen and his wife, the late Anne Buckley Ott-Hansen, moved from New York to Cleveland in the 1950s. In the decades since, they have been among the CMA’s most loyal friends. Their involvement with the museum has been extensive—Ott-Hansen served as president of both the Print Club and the Painting and Drawing Society, and he is a longtime member of the Leadership Circle and its precursor. He was also bestowed with an honorary trusteeship by the CMA’s board of trustees in December 2023 in recognition of his remarkable dedication to the museum. Anne was a member of the Womens Council, and both enjoyed traveling with the museum. Ott-Hansen has become friends with many of the museum’s directors and curators, who inspired him to begin collecting art himself.

Initially, he focused on acquiring maritime prints and paintings, influenced by his three years in the Navy and his love of sailing. His interests have grown to include French and British 19th-century prints, 17th-century Dutch and Flemish paintings, and Indian and Southeast Asian sculpture. Stanislaw J. Czuma, former curator of Indian and Southeast Asian art at the CMA from 1972 to 2005, is a close family friend of the Ott-Hansens and helped him expand the scope of his collecting. Ott-Hansen’s gift to the CMA’s capital campaign in 2006 resulted in the naming of the office space of the Indian and Southeast Asian curator.

Ott-Hansen instilled his love of art in his family, and as a result, three generations of Ott-Hansens have become CMA supporters and involved in the arts. Sarah chairs the Leadership Circle board and is assistant treasurer of the Womens Council; her son, Peter Hirsch, is an Emerging Leadership Circle member; her daughter, Emily Hirsch, is pursuing a PhD in Flemish art; and her son, Geoff Hirsch, returns to Cleveland from Dallas every summer to attend Solstice.

With the support of his family, Ott-Hansen decided to endow the curatorial position currently held by Noelle, which is now known as the Henry

**Henry Ott-Hansen**  
enjoying a reception in  
**Rome** on a CMA trip in  
2023



COURTESY OF SARAH OTT-HANSEN

**The Holy Family with  
Saint John the Baptist  
and Saint Margaret**

c. 1488–93. Filippino Lippi (Italian, 1457–1504). Tempera and oil on wood; diam. 153 cm. The Delia E. Holden Fund and a fund donated as a memorial to Mrs. Holden by her children: Guerden S. Holden, Delia Holden White, Roberta Holden Bole, Emery Holden Greenough, and Gertrude Holden McGinley, 1932.227



and Anne Ott-Hansen Family Curator of European Painting and Sculpture, 1500–1800, in perpetuity. The timing was right—it was important to Ott-Hansen to make this generous commitment while Griswold is at the helm and Ellen Stirn Mavec, a longtime friend whom he greatly admires, is serving as board chair.

Not only that, but, as he knows, 2025 is an exceptional year for Italian art at the CMA. Noelle's first exhibition at the museum, *Filippino Lippi and Rome*, opens in the Julia and Larry Pollock Focus Gallery in late November. It reevaluates the impact of the painter's time in the Eternal City, presenting Lippi's Roman artworks in context with their Florentine precursors and successors. The Painting and Drawing Society—which recently

granted Henry and Sarah life memberships as thanks for endowing the curatorial position—is generously funding a brand-new, period-appropriate frame, which is currently being carved in Florence for the highlight of the show, for Lippi's exquisite tondo *The Holy Family with Saint John the Baptist and Saint Margaret*. Scholars regard this piece as perhaps the finest of his works outside of Italy. Ott-Hansen and his family look forward to the opening of the exhibition and are proud of their support of the CMA.

# Meet Collections Management

Four Questions for Alyssa Morasco, Director of Collections Management



## The collections

### management team:

Front row (left to right): Alyssa Morasco, Howard Agriesti, Laura Ziewitz, James Kohler. Second row: Jason Willis, Andrew Robison, Elizabeth Saluk, Gretchen Shie-Miller, Barry Austin, Joe Blaser, Gary Kirchenbauer. Top row: Arthur Beukemann, Jacob Emmett, Tony Cisneros, Sharon Robinson, David Brichford. Not featured: Dawn Turner, Chris Elveru, Ashley Rowell, Maddie Clair, Steven Mentzer

*Since joining the CMA in 2022, director of collections management Alyssa Morasco has been busy shaping the collections management program. With more than 17 years of experience and a deep commitment to preserving cultural heritage, Morasco uses innovative approaches and best practices to ensure that our collection remains well-preserved and available for future generations to enjoy and study.*

### What expertise do you bring to the CMA?

I am originally from western New York and received my bachelor's degree in art history from SUNY Fredonia. My career began in the early 2000s as an art handler at the Buffalo AKG Art Museum in Buffalo, New York, where I was introduced to behind-the-scenes career paths within the museum field I previously hadn't known existed.

I then moved to California, where I spent eight years at the Los Angeles County Museum of Art (LACMA) in collections management, starting as a technician for archival rehousing and maintenance. I eventually became head of the

department, overseeing a significant collection relocation project moving 100,000 artworks to off-site storage and growing the team from three to 40 members within five years.

Following LACMA, I became the director of collections management at the Lucas Museum of Narrative Art in Los Angeles, established by George Lucas and his wife Mellody Hobson. My role included building the department structure, onboarding staff, and creating policies and procedures for registration, collections management, rights and reproductions, collection photography, insurance coverage, storage planning, exhibition planning, and more.

I was also involved in the museum building construction, advising on the functionality of storage space, art paths, and installation strategies. In addition to overseeing the fine art collection, I managed the Lucasfilm Archives at Skywalker Ranch, an eye-opening experience working directly with film props and costumes that have their own stories and cultural significance. Working at Lucas showed me what it takes to build a museum from

the ground up, not just opening the physical building but also developing a culture and workforce.

#### **What type of work is performed by your team?**

The department consists of 21 staff members who play a crucial role in the care, safety, organization, accessibility, management, and transport of the CMA's collection. Our team includes registrars, a collections manager, grant-funded collections care staff, a packing specialist, art handlers, and the photographic and digital imaging team, as well as yearly interns. We facilitate art movement throughout the museum, not just for exhibitions but also when artwork needs to travel from storage to conservation, for example, or to the photo studio for imaging. It's not uncommon for our art handlers to log more than 25,000 steps per day during an exhibition installation! Our team of registrars manages logistics for all artwork in our care, including shipments around the globe, legal contracts, and fine art insurance. And we all support efforts to make the collection available not only physically in our galleries but digitally online.

**Installation view of Korean Couture: Generations of Revolution** featuring Nord Network intern Ashley Rowell dressing a mannequin



#### **What roles have the Nord Network interns played in your department?**

We were fortunate to be included in the inaugural Nord Network internship program this past year, which for our team focused on providing opportunities to applicants with nontraditional pathways into the museum world, particularly important to me with my background. We hosted two interns who worked directly with our collections manager and our art handling team. Their projects included supporting the installation of *Korean Couture*, permanent collection gallery rotations, and storage rehousing projects. The Nord internship is a recurring program that greatly benefits our department and the interns' professional development, and we welcome our next Nord intern this spring.

#### **How do grants benefit the work your team does?**

A recent Museums for America grant through the Institute of Museum and Library Services (IMLS) provides funding for 18 months. The focus is a comprehensive collections care initiative to inventory, rehouse, consolidate, and further organize our works-on-paper holdings to support the long-term preservation of the collection in storage. Collections management oversees an item-level inventory, where each artwork is physically assessed for condition and rehousing needs, and all tombstone information in our database is reviewed against the physical artwork.

About 95% of the collection is in storage at any given time, and it requires constant effort to maintain. Routine inventories are a big part of the health of a collection, and this grant provides funding for three staff positions to help with this work. We're excited to share future updates about this grant, but to highlight the full-circle success of our Nord Network interns, I am happy to note that we have hired interns for two of the three new IMLS grant-funded positions.



# ZODIAC GARDEN PARTY

## Spring Members Event

Saturday, March 29, 2025  
6:00–10:00 p.m.  
Ames Family Atrium

### A 21+ MEMBERS EVENT

Inspired by the Fine Arts Garden's *Twelve Signs of the Zodiac* sculptures, the Zodiac Garden Party is a special evening celebration exclusively for members.

Enjoy music by Gumbo Dance Party, themed food and cocktails, self-guided tours, photo ops, and more.

For more information and to reserve your tickets, visit [cma.org/zodiac](http://cma.org/zodiac).

Come dressed inspired by the astrological representation of your sign, listed in parentheses in the chart on the next page, or based on the color scheme of the element associated with it. Get sparkly, if you're feeling celestial, and show us your "star" power. We can't wait to see your creativity!



## FIRE

### Aries (Ram)

March 21–April 19

### Leo (Lion)

July 23–August 22

### Sagittarius (Archer)

November 22–December 21



## EARTH

### Taurus (Bull)

April 20–May 20

### Virgo (Virgin)

August 23–September 22

### Capricorn (Goat)

December 22–January 19



## AIR

### Gemini (Twins)

May 21–June 20

### Libra (Scales)

September 23–October 22

### Aquarius (Water Bearer)

January 20–February 18



## WATER

### Cancer (Crab)

June 21–July 22

### Scorpio (Scorpion)

October 23–November 21

### Pisces (Fish)

February 19–March 20



# MEMBERSHIP PRICING

New prices for certain membership levels take effect on the CMA website on March 1, 2025.

Current members have the opportunity, through June 30, 2025, to renew at previous rates. Visit online at [cma.org/membership](http://cma.org/membership), with no promo code necessary. You can also call 216-421-7350 or visit a ticket center in person.

We are as committed as ever to making your member experience the best that it can be. The price adjustments allow us to continue offering the high-quality membership benefits you currently enjoy, while also providing crucial support for educational and outreach programs, important exhibitions, and critical conservation efforts. For additional information on this change, visit [cma.org/pricechange](http://cma.org/pricechange).

	Previous Rate	New Rate (Beginning March 1, 2025)
<b>Friend</b>	\$65 / \$125 Two Years	\$75 / \$130 Two Years
<b>Partner</b>	\$90 / \$175 Two Years	\$100 / \$180 Two Years
<b>Ambassador</b>	\$140 / \$275 Two Years	\$150 / \$280 Two Years

# MUSEUM STORE

In celebration of *Karamu Artists Inc.: Printmaking, Race, and Community*, a limited-edition print is available for \$40 in the museum store upon the start of the exhibition.\* *Foundations of Wonder*, made by Antwoine Washington and Michael Whitehead, is the product of Karamu in Context, an interdisciplinary collaboration between Case Western Reserve University (CWRU), Cleveland Public Library, and Zygote Press. Funded by a generous grant from the Expanding Horizons Initiative at CWRU, this project explores the artistic legacy of Karamu Artists Inc. (see the article on page 8). For more on Karamu Artists Inc., keep an eye out for the richly illustrated exhibition catalogue for sale in the museum store.

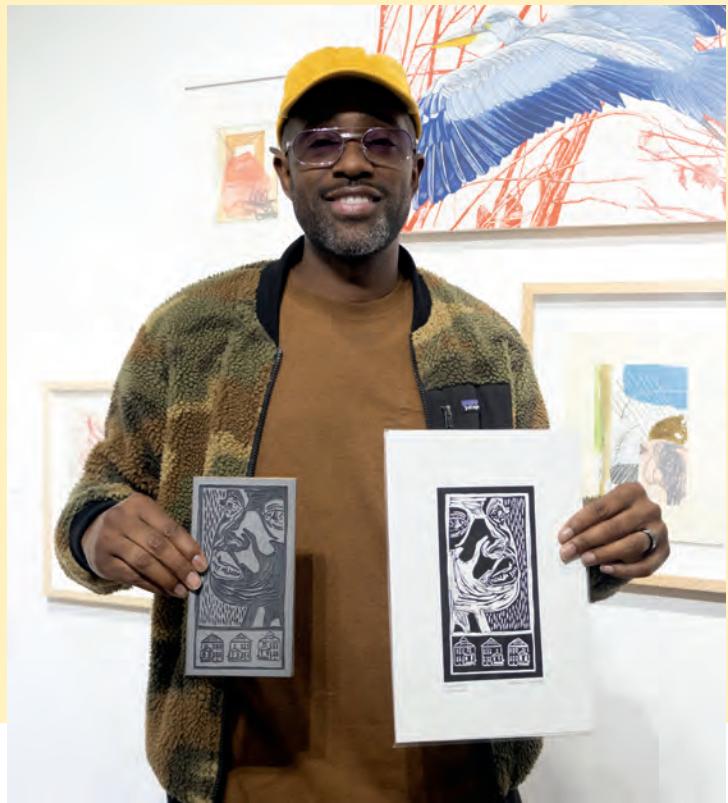
\*Membership store discounts are not applied to print purchases.

*Foundations of Wonder* captures the hopeful gaze of a child, with three neighborhood houses below symbolizing the foundational support of the community. Inspired by the legacy of Black printmakers at Cleveland's historical Karamu House, this piece honors the pivotal role Karamu has played since the 1930s in fostering Black creativity and cultivating a thriving Black art market in the city.

—Antwoine Washington

**Antwoine Washington** received his bachelor's degree in studio art at Southern University and A&M College in Baton Rouge, Louisiana. Washington has more than six years of experience working as a professional fine artist and is cofounder of the arts organization Museum of Creative Human Art.

**Michael Whitehead** is the print shop and residency director at Zygote Press. He is a printmaker, artist, and educator whose body of work is centered around the severe, surreal, and sublime elements found in the utilitarian architecture of industrial America. As an educator, he strives to create an accessible, equitable, and democratic environment for students of print.



**Antwoine Washington** with the matrix and the print inspired by the works of WPA-era Karamu House printmakers. © Antwoine Washington

# MEET A MEMBER



**Ray and Alessandra Borda**

The museum's Leadership Circle membership program recently welcomed its 500th member household! Ray and Alessandra Borda from North Canton upgraded their membership to join Leadership Circle as Emerging Leadership Circle members. Get to know the couple here.

## **What was your first experience with the CMA?**

One of our first experiences together at the CMA was in 2018, and we were immediately struck by the museum's world-class collection and its harmonious blend of timeless elegance with modern design.

## **Why did you increase your level of support?**

The CMA's commitment to free admission for all sets it apart from other local institutions. Hosting out-of-town family at the museum has been a highlight of our visits, and increasing our support by joining the Emerging Leadership Circle felt like a meaningful way to contribute to this incredible mission.

## **Do you have a favorite collection area or artwork?**

With a toddler often in tow, our family has named the ArtLens Gallery a favorite spot. Its interactive displays captivate our little one and make each visit a fun and engaging experience for all of us.

# JOIN LEADERSHIP CIRCLE

Thank you to all Leadership Circle and Emerging Leadership Circle members for their support of the CMA and its mission of creating transformative experiences through art, for the benefit of all the people forever.

Membership begins at the \$2,500 Donor or \$750 Emerging Donor (for ages 45 and under) levels. Members enjoy invitations to exclusive exhibition previews, educational programs, and behind-the-scenes experiences while ensuring the future of the CMA.

## **Help Us Grow the Program**

Do you know someone who is interested in learning more about Leadership Circle? Contact the membership department, and if your referral joins Leadership Circle, both of you receive an extra month of membership for free!

### **Call**

216-707-6832

### **Email**

[leadershipcircle@clevelandart.org](mailto:leadershipcircle@clevelandart.org)

### **Visit**

[cma.org/leadershipcircle](http://cma.org/leadershipcircle)



# Meet Your Membership Team

## Notes on Their CMA Favorites and What Members Can Anticipate



**Allison, Natasha, and Chelsea** at the 2024 members party

*Learn more about the team who supports the CMA's 23,000 members.*



**Hedgehog Jewelry**  
**Element** 400–200 BCE.  
Western Asia. Scythian gold, soldered or fused with granulation; 7 x 7 x 9 cm. Gift of Keith P. Smith, 1985.180

### Chelsea Jackson, Director of Membership and Annual Giving

#### What is your favorite piece in the CMA's collection?

Located in gallery 102A, ancient Near Eastern art, is the smallest piece in our collection of more than 66,500 works. After taking a jewelry class in college, I became interested in metalwork, and the details on something so tiny are fascinating to me. What tools did the artist use? How did they keep all those details intact?

#### What is your favorite exhibition, performance, or film you've seen here?

*Amà: The Gathering Place* by Emeka Ogboh in 2019 was the first commissioned artwork for the Ames Family Atrium. The tree, music, and seating converted that large area into a gathering space. I loved seeing it so activated, not just as a pass to our outstanding galleries.

#### What part of your job brings you joy?

I love being able to stroll through the galleries at any given moment. We have a gorgeous museum with some of the best displays around!

### Allison Tillinger, Associate Director of Leadership and Annual Giving

#### What is your favorite piece in the CMA's collection?

Edmonia Lewis's *Indian Combat*, of 1868. I am thrilled that the museum is dedicated to growing its collection of works by women and BIPOC artists. The work's spiraling composition encourages the visitor to walk around the artwork and view it from multiple angles—I see new details every time I visit it. I consider this one of the artist's best works, and it's right here at the CMA!

#### What part of your job brings you joy?

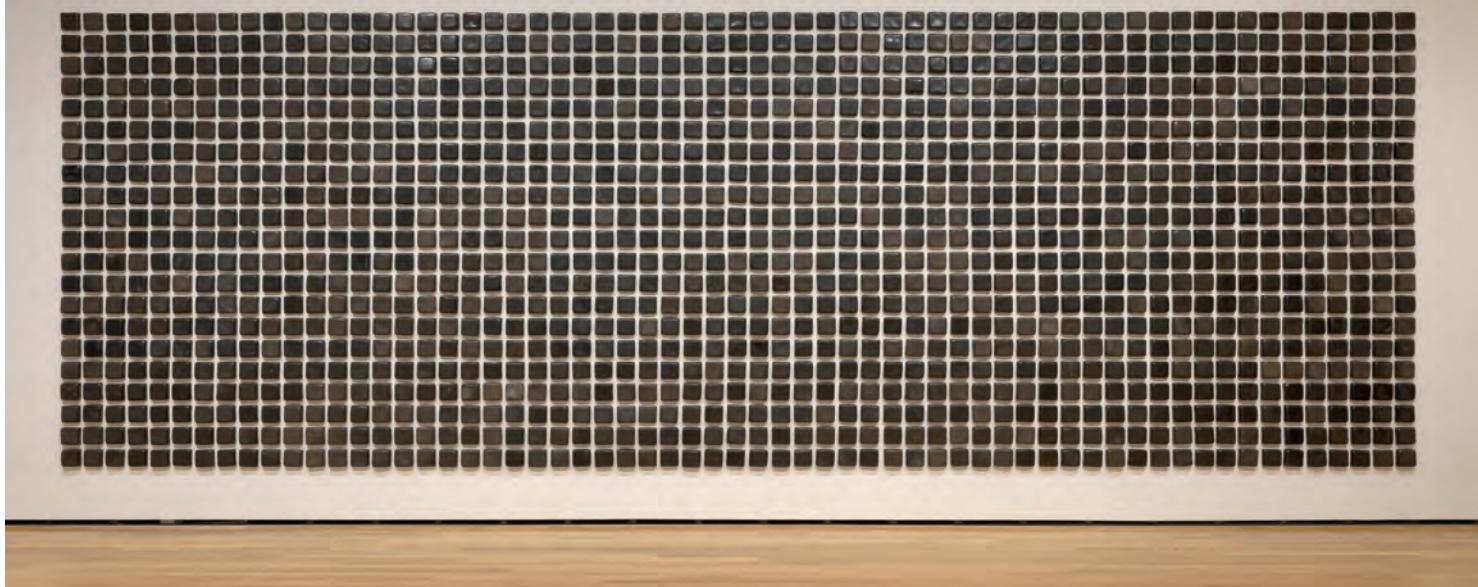
I absolutely love talking to our members! It's such a privilege to hear why the CMA is important to them, why they joined and continue to support the institution, and their first memories of the museum.

#### What is the most undervalued benefit of membership?

Discounted or free exhibition admission for guests to most ticketed exhibitions is a huge perk. It's a great way to introduce friends and family to the museum and an affordable way to spend time together. We love seeing new faces in the galleries!



**Indian Combat**  
1868. Edmonia Lewis (American, c. 1844–1907). Marble; 76.2 x 48.3 x 36.5 cm. Sundry Purchase Fund and Purchase from the J. H. Wade Fund, 2011.110



**El manto negro /  
The black shroud**  
2020. Teresa Margolles  
(Mexican, b. 1963). 1,600  
burnished ceramic pieces;  
each approx.: 10.5 x 11 x  
3.5 cm. Purchased with  
funds donated by Scott  
Mueller, 2020.64. © Teresa  
Margolles

**Natasha Morris, Manager of Membership and  
Annual Giving**

**What is your favorite piece in the CMA's  
collection?**

*El manto negro / The black shroud* by Teresa Margolles, is a variable artwork with 1,600 burnished ceramic pieces. Each tile represents a drug-war victim from Mata Ortiz, Mexico, creating an overwhelming gallery presence. Check out the work on Collection Online to really nerdout.

**What is your favorite treat at Provenance?**

I love seeing how the Bon Appétit team takes on MIX-themed evenings. I also

can't help but peek at the pastry window daily to check out the featured cookie. With my member discount, it's hard to say no.

**What are you looking forward to at the CMA in  
2025?**

Alongside plans for our members, I'm anticipating upcoming exhibitions including *Karamu Artists Inc.* Being new to Cleveland, I'm looking forward to learning more about the art history of the city.

## Member Appreciation Month

We're tipping our hat to you this April!

Feel the love as we show our deep appreciation for your membership support with an entire month of extras, including additional discounts in the store, discounted performing arts tickets, freebies in Provenance Café, food specials at Provenance Restaurant, and members-only programming.

We look forward to showing our gratitude for your continued support. Visit [cma.org/appreciation2025](https://cma.org/appreciation2025) for more information.





## Your support of the Cleveland Museum of Art is at the heart of everything we do.

Friends and benefactors like you, who choose to make a gift to the CMA Annual Fund, affect and strengthen every facet of our beloved institution, from the care of our galleries and renowned collection to the planning of special exhibitions and educational programs.

The opening of the once-in-a-lifetime *Picasso and Paper* exhibition was a fitting end to an incredible year at the CMA. With your help, we can bring even more world-class art and experiences to Cleveland through 2025 and beyond. Please make your gift to the CMA Annual Fund today and be part of what's next at your museum.



### Ways to Give

#### Call

216-421-7350

#### Mail

Envelope included

#### Visit

[cma.org/donate](http://cma.org/donate)



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	Scott C. Mueller			Anthony Yen

\*Deceased

<b>Museum Hours</b> Tuesday, Thursday, Saturday, Sunday 10:00 a.m.-5:00 p.m. Wednesday, Friday 10:00 a.m.-9:00 p.m. Closed Monday	<b>Ticket Center</b> 216-421-7350 or 1-888-CMA-0033 Fax: 216-707-6659 Nonrefundable service fees apply for phone and internet orders.	<b>Magazine Staff</b> Staff Writers: Elizabeth Cafferkey, Natasha Morris, and Sydney Slacas Project Manager: Annaliese Johns Editor: Aumaine Rose Smith Designer: Jihad C. Dennis The Margaret and Loyal Wilson Chief Exhibition, Design, and Publications Officer: Heidi Stream Director of Publications: Thomas Barnard CMA Collection Photography: Howard T. Agriesti, David Brichford, and Gary Kirchenbauer Editorial photography as Noted Printed in Cleveland by Consolidated Solutions Inc.	<b>Education Support</b> All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Principal support is provided by Dieter and Susan M. Kaesgen. Major annual support is provided by Brenda and Marshall Brown, David and Robin Gunning, Eva and Rudolf Linnebach, Gail C. and Elliott L. Schlang, Shurtape Technologies, and the Kelvin and Eleanor Smith Foundation. Generous annual support is provided by an anonymous donor, Gini and Randy Barbato, the M. E. and F. J. Callahan Foundation, Dr. William A. Chilcote Jr. and Dr. Barbara S. Kaplan, Char and Chuck Fowler, the Giant Eagle Foundation, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Bill and Joyce Litzler, the Logsdon Family Fund for Education, Sarah Nash, William J. and Katherine T. O'Neill, the Pickering Foundation, William Roj and	Mary Lynn Durham, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, Roy Smith, Paula and Eugene Stevens, the Trilling Family Foundation, and the Womens Council of the Cleveland Museum of Art.
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<b>Provenance Restaurant and Café</b> 216-707-2600	Saturday, Sunday 10:00 a.m.-5:00 p.m. 216-707-2483			
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<b>Ingalls Library</b> Tuesday-Friday 10:00 a.m.-4:50 p.m. Reference Desk: 216-707-2530				





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#### **Corinthian Helmet**

c. 625–550 BCE. Greek.  
Bronze; 23.5 x 19.5 x 27 cm.  
Leonard C. Hanna Jr. Fund,  
2024.63

## New on View

Gallery 102B

This remarkably well-preserved ancient Greek bronze helmet is an excellent example of an iconic type. Such helmets, known as Corinthian (after the city of Corinth), were produced across the Greek mainland and beyond. Designed for use by hoplite warriors, who fought with spears and shields in shoulder-to-shoulder (phalanx) formation, this type of helmet provided maximum protection but limited vision, hearing, and movement. Seamlessly made from a single piece of bronze, the helmet was probably first cast and then hammered into its final shape, featuring a domed top, a substantial nose

guard, rounded triangular eyeholes, large integrated cheekpieces, and a flaring rear neck guard. Its form features both gentle curves and sharp angles, evoking the head and face that it protected. Similar helmets appear frequently on warriors shown in ancient art, including on several Greek vases at the CMA, though often with crests of horsehair or other organic materials, which no longer survive. Like the arms and armor produced in later time periods now on view in the CMA's armor court, this ancient helmet is sure to fascinate visitors.